

The Viewer as Voyeur



Whitney Museum of American Art at Philip Morris

This exhibition was organized by the following Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program: Andrea Inselmann, Grant Kester, James Peto, and Charles A. Wright, Jr.

The Museum and its programs are funded by Philip Morris Companies Inc.

Cover:

EDWARD HOPPER
Room in New York, 1932

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April 30–July 8, 1987

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Voyeurism, a psychoanalytic term, describes the erotic gratification derived from watching someone without being seen oneself. Voyeurism is postulated as a perversion engaged in primarily by men with the female body as the object of attention. Exhibitionism and narcissism are the passive components in this scenario; active pleasure in looking and visual power are assigned to the male. Voyeurism plays some part in the way we look at all art objects. Recent research into the mechanisms of pleasurable looking in the visual arts and especially in film has identified three viewpoints, each related to culturally defined notions of sexual difference. First, within the image itself, men gaze at women, who become objects of the gaze; second, the viewer's gaze is made to identify with the male gaze and to objectify the woman in the image; and third, there is the artist's gaze. The voyeuristic look alludes to a politics of sexuality in which ideas concerning masculinity and femininity are defined and elaborated.

Photographic images, whether static or cinematic, have particular significance in a consideration of voyeuristic looking. Voyeurism is a fundamental constituent of the way we look at photographs. As the record of what is seen, photographic images compensate for the unresolvable wish to apprehend objects and events that are resistant to

tangible possession. If we recognize desire as a persistent yet unrealizable pursuit of satisfaction or pleasure, photographic images may be perceived as what remains of that pursuit. They are mere shadows of time past, suspended moments that can only be possessed in memory, the reification of past events and personalities, surrogates for lived experience. They are, therefore, an acknowledgment of absence.

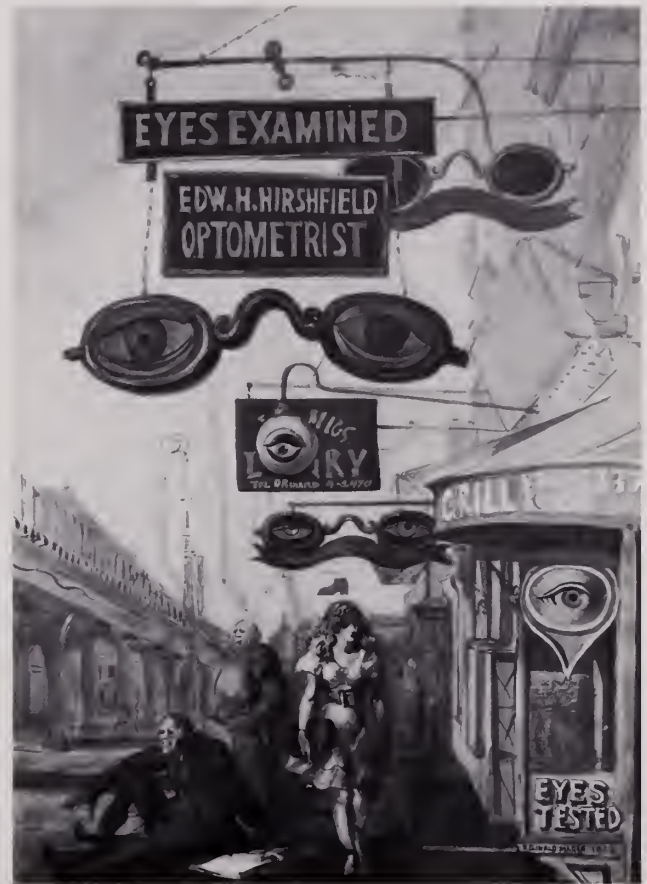
It should be emphasized that while voyeurism is most keenly displayed in a sexual context, it is also manifest in other types of looking. The unknown and the unfamiliar, the celebrity and the criminal provoke voyeuristic impulses in all of us. Film is probably the most common and the most culturally accepted medium by which our searching desire for knowledge is fed. Our fascination with the cinematic is important to an understanding of voyeurism and its association with spectacle. Pornography and even fashion photography are relevant examples of the fetishistic presentation of the female. Supported by the inquiries of psychoanalytic theory and feminist cultural criticism, much attention has been focused in recent years on the mechanisms that relegate women to the role of the viewed object.

The Tilly Losch Box (c. 1950) by Joseph Cornell clearly illustrates aspects of voyeurism inherent in the artist's methods and imagery. Much of his work displays a fascination with female stars of screen and stage (here a ballerina) and his consistent use of the box format produces a self-conscious recognition of voyeuristic looking. We are forced to peer into a stagelike set, the look transporting us out of our own physical world into a distant one where the imagination is allowed full play. The deep blue of *Untitled (Hotel Night Sky)* (c. 1950–52) evokes the depth and mystery of the night as our gaze is drawn through the window toward the vastness of the heavens.

Throughout his career, Walker Evans was attracted by the idea of the candid, unposed portrait. In the late 1930s and early 1940s this interest prompted a series of photographs he entitled *Subway Portraits*. Evans rode the subways of New York with a small camera concealed beneath his coat, surreptitiously making exposures of his fellow passengers. In a caption written for these photographs, he comments, "The guard is down and the mask is off; even more so than when in lone bedrooms (where there's a mirror) people's faces are in naked repose down in the subway." The assumption behind these images, and an implication of the tradition of street photography, is that the most authentic portrayal of a given subject is made when the subject is caught unaware. However, in pursuit of this natural representation the photographer's unidirectional, objectifying gaze asserts itself. Evans' subway riders can't look back.

The *Subway Portraits* are a dramatization of voyeurism. While the impact of these images is largely due to Evans' bold command of the descriptive powers of the camera, the portraits also allow us to indulge fully our desire to stare. Evans wrote, "Stare. It is the way to educate your eye, and more. Stare, pry, listen, eavesdrop. Die knowing something." Through these photographs we can experience a vicarious sense of control, the social power of looking. Evans, who described himself as an "apologetic voyeur," delayed publishing these images for twenty years. As we view them now we reexperience the uneasy thrill of his original intrusion.

The painter Reginald Marsh participates in a regime of voyeuristic looking similar to that of the street photographer. Marsh reiterates Evans' injunction to stare, as though it were a discipline to be mastered: "Go out into the street, stare at the people. Go into the subway. Stare at the people. Stare, stare, keep on staring. . . ." Marsh based many of his paintings on exhaustive sketches he made on



Reginald Marsh
Eyes Examined, 1946



John Baldessari
Man and Woman with Bridge, 1984

the streets of New York City, at Coney Island, and in burlesque houses and dance halls. His interest in all of these locations seems directly related to their function as public spaces of observation. On the burlesque stage the voyeuristic gaze is codified into a culturally sanctioned form of theater in which the observer's invisibility is assured by his anonymity. Most of Marsh's burlesque pictures, such as *Gaiety Burlesque* (1930), show a single female figure standing naked or half-naked on a stage before a sea of staring men.

On the street, however, the dynamics of looking are less stabilized. In Marsh's street scenes the women are still the center of attention, in fact they become even more physically assertive, but the men are either lying down, asleep, or otherwise immobile. In *Eyes Examined* (1946), we see one of Marsh's typically idealized women, striding forcefully toward us. Behind her are two men, staring absently into the street. One is lying down on the sidewalk and the other is standing with his hands in his pockets. Both are idle and oblivious to the beautiful woman passing behind them. Marsh crowds the frame with the signs of an optometrist, which read "EYES EXAMINED" and "EYES TESTED." While the attractive woman, centered in the image, is quite apparent to us as we view the painting, Marsh's dispirited men are unable to take the hint so loudly announced by the signs.

Edward Hopper's painting *Room in New York* (1932) locates the viewer emphatically in the position of voyeur.

We are situated directly in front of a window, curiously and uncomfortably suspended a few inches from the sill; our confrontation with a sparse yet intimate set is theatrically staged. The starkness of the composition adds weight to the sexual tension evident in the relationship between the distracted woman and the man determinedly concentrating on his newspaper. In the bare and ordered room there is a strong sense of latent energy, of hidden or impending disorder.

Paradoxically, the clarity of Hopper's stark realism evokes a mystery that arouses the viewer's voyeuristic curiosity. In depicting a door to the rest of the apartment and only part of the window frame, Hopper hints at the artificiality of his own visual editing. The viewer sees only what the picture frame allows: a fraction of the story, chosen to arouse our curiosity as to the possibilities that lie beyond, both in time and space. In our role as voyeurs, we adopt the artist's distanced and privileged position. We are able to watch, enjoy, and fantasize, inserting and controlling our own narrative, unobserved by the trapped and self-absorbed actors. Women in Hopper's interiors are repeatedly portrayed as self-absorbed and vulnerable, often standing, distracted, near windows, half-clothed or naked, passive and available to the gaze from outside. Whereas the man in *Room in New York* is given a more confident and authoritative pose, his newspaper symbolically lending him access to the active exterior world, the woman appears bored and stifled in the dull interior.



Eric Fischl
Haircut, 1985



Jane Dickson
Camille on the Stairs, 1985

Ida Applebroog's characters seem similarly trapped, as though on a stage set. The glossy vellum surface of *Boardwalk Regency* (1982) gives her figures the appearance of film actors inescapably imprinted on celluloid. The graphic device of the blind and curtain highlights the staging of the scene and the voyeurism inherent in the viewer's role. As if parodying the way Hopper pares down his scenes to their most forceful elements, Applebroog reduces representation to vignettes composed of one-color, cartoonlike drawing. The denial of realism is complete.

Applebroog's images are presented in complementary pairs or repetitive series, suggesting a comic-strip narrative. Ironically, each scene in Applebroog's work has no obvious narrative relation to its neighbor. These are stills without a connecting plot. Narrative must be supplied by the viewer. Applebroog demonstrates that in representation it is not what is present that matters so much as what is absent. The vital energy comes when the viewer fills in the gaps, when our subjectivity actively enters into the passive world of the images. She exposes the falsification involved in the representation of space and time, asking the viewer to consider the voyeuristic relation of this to the work and to question its power to manipulate and control the passive images.

Jane Dickson's paintings of Times Square stress the parallel between the voyeurism inherent in our activity as spectators of art and the voyeurism of the frequenters of the peep shows and movie theaters on Forty-second Street. In *Peep Land* (1984), Dickson's use of a distanced perspective, looking down on the solitary patrons of porn theaters as if from an upper-story window, emphasizes our own voyeuristic investment in and fascination with these locals. With its dramatic, cinematic lighting, *Camille on the Stairs* (1985) evokes the atmosphere of a suspense film. A woman, alone and seemingly under threat from an unknown intruder, leans over a deep stairwell anxiously looking down. The possible implication of the viewer in the narrative adds to the sense of unease. We are positioned one flight above the woman, as though behind a high-angle movie camera. The direction of our look imitates hers. The threat may lie below, in the mysterious glow of the stairwell, or in the lighted doorway behind her. Alternatively, we the viewers, hidden but watching surreptitiously from above, may represent the danger.

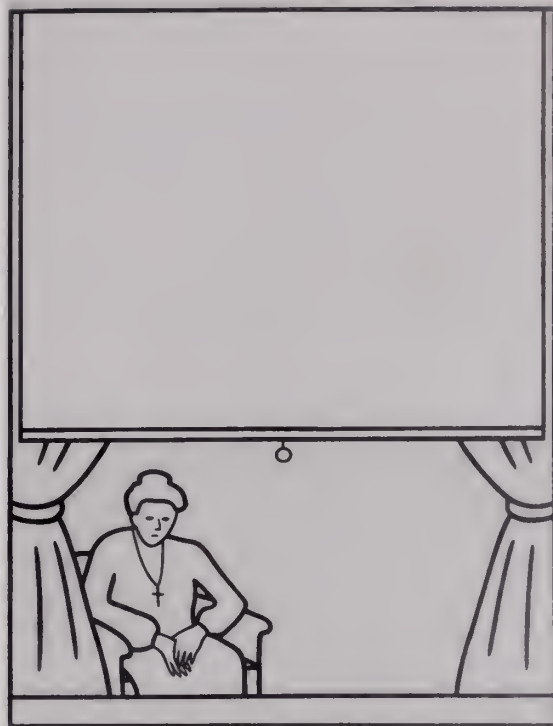
Eric Fischl's *Haircut* (1985) invites the viewer to become an uncomfortable witness to a private scene. A nude woman squats before a mirror on a bare bathroom floor, scissors in hand. Sunlight shining through Venetian blinds



Ida Applebroog
Boardwalk Regency, 1982

is reflected off the mirror directly into the woman's thighs. In the mirror's reflection, the woman can see what is unavailable to the viewer. Not only is voyeuristic desire evoked and partially frustrated, it is also threatened. The knowing smile, the scissors, and the knowledge of the purpose to which the scissors are about to be put, calls up images of castration. Fischl has spoken of the centrality to his work of "the feeling of awkwardness and self consciousness that one experiences in the face of profound emotional events in one's life . . . the anxiety when, in a dream, we discover ourselves naked in public." Aided by its imposing size, *Haircut* awakens such anxiety, simultaneously encouraging and threatening the voyeur's gaze.

Much of the work of Arthur Fellig, better known as Weegee, was intended for press publication. His photographs, which have an almost oppressive immediacy, manifest an attempt to harness time. It is their subject matter, however, that constitutes their most intriguing aspect: they depict scenes that are not readily accessible to us in everyday experience. Weegee may be described as the consummate voyeur, stalking the brash cafes and dark streets of New York to expose its decadence. His shots of the after-



dark inhabitants of lower Manhattan—the vagrants and inebriates—portray the goings-on of a mysterious and often violent world unseen in the light of day; they hold a curious fascination for the viewer. New York's nightlife takes on a brutal malevolence in this work and yet we become accomplices to it by a desire to know that it indeed exists. The need to know becomes a voyeuristic activity that enables us to understand and draw effective conclusions about our environment.

The ferocity of the city is blatantly manifest in Weegee's *Untitled (Victim with Revolver)* (c. 1940). In this photograph the role of the camera—its ability somehow to seize realistically the things depicted in the image—is characterized as intrinsically violent. Weegee's camera becomes analogous to the revolver in the foreground. Their affinity is in their subversive tendency to assault and thus victimize their subjects. This photograph is evidence of a voyeuristic act, an insistence on control. The look it contains is a symbolic assertion of power. Both the camera and revolver are party to this act of violence, for they have both shot the man in the picture.



Weegee (Arthur Fellig)

Untitled (Victim with Revolver), c. 1940

Weegee's photographs taken in movie theaters, such as *Untitled (Audience II)* (n.d.) and *Untitled (Popcorn Lovers)* (n.d.), comprise what is probably the most provocative and dynamic part of his activity as a voyeur; they afford us an opportunity to examine the cinema as the most familiar demonstration of voyeuristic looking in American culture. In these photographs, Weegee captures a movie audience involved in an act of engaged looking, spectators peering into a created world contained by an unseen screen whose images and personalities are served up as objects of fascination. The gaze of both photographer and audience has a congruous objectifying and fetishistic effect. The prevailing sense of notoriety, suggested by the photographer's gaze and the look of the cinema audience, imposes on the work an object status to the point of idolatry.

In *Model for Cinema* (1981), Dan Graham also analyzes cinematic voyeurism—in a speculative proposal for a movie theater. Architecture, for Graham, is a historically specific practice that contains and expresses social and political relationships. In a sense, almost all of Graham's works, which include video installations as well as performances, could be considered as models in which the ideological and psychological implications of architectural space play themselves out. The walls of Graham's cinema are made out of semireflective glass panels. Passers-by on the street outside can look into the theater and view the audience in the act of watching a film; yet they are also confronted with their own reflection, peering in from the outside. At the same time, the voyeuristic identification of the cinema audience is interrupted by glimpses of figures on the street. When the lights come on at the end of a film, the audience also sees its own reflection—of people seated in the auditorium. Mirrored glass is an extremely resonant and suggestive material in Graham's work. Its use evokes a psychology of looking more complex than the straightforward polarity of viewer and object. We are never allowed to see without also being confronted with our own image in the act of looking. In Graham's work the voyeur can no longer enjoy his own invisibility. Whatever satisfying sense of distance or objectivity he might have had is dissolved by the implacability of his own reflection.

The consequences of the voyeuristic look, the reductive positioning of the human when viewed as a spectacle, is addressed in Richard Prince's most recent work *Criminals and Celebrities* (1986). Reproducing photographic images of social notables, Prince identifies the fetishistic character of the photograph. All of the figures attempt to shield themselves from the insistent probings of the cam-

era's gaze. All are, nevertheless, figuratively arrested by the voyeuristic gaze and transformed into items for visual consumption. Prince's disorienting placement of the photographs, which are turned sideways and upside down, intensifies the adamant protestation of these figures at being seen, and frustrates our attempt to see them. In order for us to discern the figures in each photo, we are continually forced to redirect our focus and thus made increasingly aware of our exploitative role as voyeurs. While the work does not assume a critical vantage point from which to scrutinize this activity, it nevertheless emphasizes our complicity in a conceptually violent act.

In *Object/Objection/Objectivity* (1973), conceived as a series of photographs with text, Laurie Anderson encapsulates and expands our understanding of voyeurism by positioning herself as the receiver of the gaze. The result is a work in which the person looked at is allowed to speak. Resistance becomes active; there can be direct retaliation against the intrusion of the voyeur. In the text accompanying each set of photographs, Anderson describes her chance encounters with strangers who insist on identifying her as an object of visual pleasure. Mistaken for an actress from a popular daytime television series, Anderson is denied her own individuality. Her falsely presumed celebrity status incites the voyeuristic impulse of the intruder and misrecognition becomes an active element in Anderson's oppression under the gaze. This kind of oppression is reinforced when Anderson is victimized by the scrutinizing and yet ingratiating eyes of the man on the street. She is again misrecognized, perceived not as an individual but as an object of male pleasure. The frequency and completeness with which the gaze denies subjectivity is crucial to an understanding of voyeurism. Because Anderson is a woman, each man casually conceives of her as a sexual object.

In *Object/Objection/Objectivity*, Anderson invests the image of the silent woman with symbolic meaning by striking back at the penetrating, objectifying eye. Her act of photographing the generators of her object status transforms them into objects as well. This subversion of visual authority is taken even further. Anderson graphically blocks out the eyes of each person, destroying the gaze that set out to destroy her. Having eradicated the gaze, she cunningly lays to rest the persistent attempts to define sexuality in terms of masculine aggressiveness and feminine passivity.

Connie Hatch also takes on the role of the voyeuristic photographer, prowling the streets to capture men in the act of looking at women. Hatch's ongoing project *The*



Connie Hatch
From *The Desublimation of Romance*, 1975–

Desublimation of Romance (begun 1975) attempts to expose, both literally and figuratively, the inherently sexual relationship between observer and observed that underlies the street-photography tradition. Hatch's work questions the uncritical process by which we identify with the photographer's traditionally male gaze. Hatch wants us to recognize her presence as a woman recording the dynamics of male looking; her work insists on the recognition that there is always a unique, sexed author. *The Desublimation of Romance* is shown with an accompanying text that establishes Hatch's own position as a woman photographer and the position that we as viewers take up in relation to her. This is reinforced by the images themselves, in which the play of gazes within the frame is most evident.

John Baldessari's *Man and Woman with Bridge* (1984) is a representation of the play of gazes in the cinema and of the politics of sexuality with which those gazes are

charged. In this work, a film still is cropped to reveal only the faces of a man and woman staring at each other. A bridge between the actors' eyes materially represents and also symbolizes the exchanged gaze. The fox, stalking the perceptual space toward the man, is a metaphor for the sly, manipulative sexual potency of women in Hollywood films of the 1940s. Thus, Baldessari describes the emasculating power of the female body. Man's emphatic resolve to objectify the female body belies his unconscious need to control a woman's sexuality and disavow her potential threat.

Silvia Kolbowski's *Model Pleasure* series (1982–87) attempts to analyze the socially determined, object status of the female body. Using appropriated advertising images accompanied by text and graphics, this work pinpoints the fetishistic presentation of women that is central to the fashion-model system. The female body becomes an agent in the marketing of goods and services, woman is

offered up for commodity consumption. According to Kolbowski, *Model Pleasure* is concerned with several gazes: "It locates the woman as the object of the male gaze—within fashion scenarios. . . . But it also deals with the fact that much of this imagery is made *for* the female gaze." As a result, Kolbowski seeks to analyze the dynamics of visual pleasure and its importance for both men and women in the construction of sexuality. She provides a critical space in which these images are investigated and reevaluated.

Mary Kelly's ongoing project *Interim* (begun 1983) functions as an emblematic work employing tactics to disrupt pleasurable looking. The diptych title *Supplication* is derived from the classifications given to hysterics by the nineteenth-century French neuropathologist J. M. Charcot. For Charcot's photographs of the positioned and observed woman's body, Kelly substitutes an emblematic article of clothing. This insistence on absence, of woman having no image that has not been determined for her by the dominant culture, lies at the center of feminist concerns in the visual arts. In order to avoid the objectification of woman, which is inherent in voyeurism, Kelly refuses to represent the woman at all. Her substitution of clothing suggests the fetishistic representation of women within a patriarchal society, thus forcing viewers to consider critically the way in which they normally see or are allowed to see women. Text is used to present the female body as a site that is continually traversed and redefined. It sets up a moment of self-monitoring and cross-identification between two women as they attempt to imitate each other's appearance. At their second meeting each has adopted the other's style of dress. This process of identification and examination is emphasized by the fact that the text is printed on plexiglass against a black ground so that the viewer is mirrored.

The methodical presentation of Kelly's entire project, with sections divided into subsections and the use of Latin titles, appeals to tradition and male authority. By heightening the tension between structured order and potential disorder or hysteria, Kelly questions—and disassembles—the very system she has set up.

Aimee Rankin's boxes address similar concerns in an excessive material fashion. Much as Mary Kelly uses a systematic structure, so Rankin uses the Minimalist-inspired formica exterior of her boxes to set up a contradiction between exterior and interior. The contents of the boxes are sensuous and tactile. Velvet, butterflies, cotton clouds, blown glass bubbles, and parrot feathers excite the

viewer's fetishistic desires. With her use of excessive materials, Rankin questions Minimalism's attempt to disrupt pleasurable looking with pure form. The two peepholes simultaneously invite the viewer to take a closer look and emphasize the distance between spectator and object, which is necessary for voyeuristic pleasure to occur. Once the viewer puts on the headphones and peeps into the box, a world of "excessive plenitude" opens up. According to the artist, "this excessive plenitude which has been identified as potentially dangerous to women in terms of its content, is in some ways also potentially dangerous to the existing order." Rankin employs the concept of excess to generate multiple readings, resulting in an indeterminacy of meaning. The deliberately charged titles of Rankin's boxes are derived from nineteenth-century texts describing experiences of ecstasy. In this way, Rankin's project is based on an understanding of language as something that restrains the fullness of the image. The titles of the works included in the show, *Bliss* and *Sadness*, conjure up for the viewer images that cannot be adequately expressed in words.

In a patriarchal society, men are the active bearers of the look, while women are the receivers of the gaze. Works by Joseph Cornell, Edward Hopper, and Reginald Marsh appeal to voyeuristic desire and assume the viewer's adoption of a masculine subject position. But masculinity is not the same as maleness, even if it may now be construed that way. Women can and do derive pleasure from images of women. This points to the mutability of sexual identity and the fluidity of the spectator's engagement with any given image. In more recent works, artists have tried to disturb a straightforward voyeuristic relationship between viewer and viewed. Ida Applebroog, Eric Fischl, and Silvia Kolbowski, for example, stress the viewer's complicity in the voyeuristic act, but also undermine it by disconcerting the viewer and disrupting visual pleasure. Laurie Anderson, Dan Graham, Connie Hatch, Mary Kelly, and Aimee Rankin attempt to generate new relationships between the viewer and the viewed object. They call attention to the traditional assumption in art of a male as the active spectator, and suggest the substitution of a female subject, mindful of all the possible changes in meaning this would produce. In looking at such works, we are offered the opportunity to take a conscious and pleasurable role in the creation of our own identity.

ANDREA INSELMANN

GRANT KESTER

JAMES PETO

CHARLES A. WRIGHT, JR.

Works in the Exhibition

Dimensions are in inches; height precedes width precedes depth.

Laurie Anderson (b. 1947)

From *Object/Objection/Objectivity*, 1973
Gelatin silver prints and text on board,
six boards, 15 x 20 each
Collection of the artist

Ida Applebroog (b. 1929)

Boardwalk Regency, 1982
Acrylic and Rhoplex on vellum,
two panels, 85 x 55 each
Ronald Feldman Fine Arts, New York

John Baldessari (b. 1931)

Man and Woman with Bridge, 1984
Collage, gelatin silver prints, 14½ x 48
Collection of Ealan and Elisabeth
Wingate

Joseph Cornell (1903–1972)

The Tilly Losch Box, c. 1950
Mixed-media box construction,
11½ x 9¾ x 3½
ACA Galleries, New York
Untitled (Hotel Night Sky), c. 1950–52
Mixed-media box construction,
19½ x 13½ x 6½
Collection of Richard L. Feigen

Jane Dickson (b. 1952)

Peep Land, 1984
Oilstick on canvas, 66⅞ x 30
Collection of Paula Kassover

Camille on the Stairs, 1985
Oilstick on canvas, 64 x 34
Collection of Marsy and Josef Mittlemann

Walker Evans (1903–1975)

Subway Portrait, 1938–41
Gelatin silver print, 6¼ x 7⅞
The Museum of Modern Art, New York;
Purchase

Subway Portrait, 1938–41
Gelatin silver print, 7⅞ x 7
The Museum of Modern Art, New York;
Purchase

Subway Portrait, 1938–41
Gelatin silver print, 5 x 5¼
The Museum of Modern Art, New York;
Purchase

Subway Portrait, 1938–41

Gelatin silver print, 7 x 6¼
The Museum of Modern Art, New York;
Purchase

Eric Fischl (b. 1948)

Haircut, 1985
Oil on linen, 104 x 84
The Eli Broad Family Foundation

Dan Graham (b. 1942)

Model for Cinema, 1981
Mixed media with projected film loop,
28 x 25 x 24
Collection of the artist

Connie Hatch (b. 1951)

From *The Desublimation of Romance*,
1975–
Two gelatin silver prints drymounted on
board with text, 16 x 20 each
Collection of the artist

From *The Desublimation of Romance*,
1975–
Two gelatin silver prints drymounted on
board with text, 16 x 20 each
Collection of the artist

From *The Desublimation of Romance*,
1975–
Two gelatin silver prints drymounted on
board with text, 16 x 20 each
Collection of the artist

Edward Hopper (1882–1967)

Room in New York, 1932
Oil on canvas, 29 x 36
Sheldon Memorial Art Gallery, Univer-
sity of Nebraska, Lincoln; F. M. Hall
Collection

Mary Kelly (b. 1941)

Supplication from the series *Interim*,
1983–85
Laminated photograph and screened
print on plexiglass, two panels,
48 x 36 each
Postmasters Gallery, New York

Silvia Kolbowski (b. 1953)

Model Pleasure II, 1982–87
Gelatin silver prints and C prints behind
plexiglass, 60 x 19
Nature Morte Gallery, New York

Model Pleasure V, 1983–87
Gelatin silver prints and C print behind
plexiglass, 31 x 35
Nature Morte Gallery, New York

Reginald Marsh (1898–1954)

Gaiety Burlesque, 1930
Etching, 11¼ x 9¾
Whitney Museum of American Art, New
York; Purchase 31.777

Eyes Examined, 1946
Tempera on panel, 30 x 22
Collection of Mr. and Mrs. Joel William
Harnett

Richard Prince (b. 1949)

Criminals and Celebrities, 1986
Ektachrome print, 86 x 47
International with Monument Gallery,
New York

Aimee Rankin (b. 1958)

Sadness from the series *Ecstasy*, 1987
Mixed-media box construction with sound,
lights, and motor, 18 x 24 x 24
Postmasters Gallery, New York

Bliss from the series *Ecstasy*, 1987
Mixed-media box construction with sound,
lights, and motor, 18 x 24 x 24
Postmasters Gallery, New York

Weegee (Arthur Fellig) (1899–1968)

Untitled (Audience II), n.d.
Gelatin silver print, 11 x 14
Ledel Gallery, New York

Untitled (Popcorn Lovers), n.d.
Gelatin silver print, 11 x 14
Ledel Gallery, New York

Untitled (Victim with Revolver), c. 1940
Gelatin silver print, 14 x 11
Laurence Miller Gallery, New York

Photographs by Jon Abbott (Baldessari),
D. James Dee (Applebroog), Eeva-Inkeri
(Marsh), Adam Reich (Weegee), Ivan
Dalla Tana (Dickson), Zindman/Fremont
(Fischl)

**Whitney Museum of American Art
at Philip Morris**
120 Park Avenue
New York, New York 10017

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